

*Line in boxes* IV

1901

SALE AT AMERICAN ART GALLERIES

THURSDAY EVENING, FEBRUARY 7TH  
AT EIGHT THIRTY O'CLOCK

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VALUABLE PAINTINGS

BELONGING TO THE ESTATE OF THE LATE

EDWARD KEARNEY

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ON VIEW DAY AND EVENING

FROM SATURDAY, FEBRUARY 2ND, UNTIL THE MORNING OF THE  
DAY OF SALE, INCLUSIVE

IV

CATALOGUE  
OF  
VALUABLE PAINTINGS  
OF THE  
MODERN SCHOOLS

BELONGING TO THE ESTATE OF THE LATE  
EDWARD KEARNEY

TO BE SOLD WITHOUT RESERVE  
BY ORDER OF EXECUTORS

ON THURSDAY EVENING, FEBRUARY 7TH  
BEGINNING AT 8.30 O'CLOCK, AT

THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

WHERE THE PAINTINGS WILL BE  
ON FREE VIEW DAY AND EVENING

FROM SATURDAY, FEBRUARY 2ND, UNTIL THE  
MORNING OF SALE INCLUSIVE (SUNDAY EXCEPTED)

THOMAS E. KIRBY  
AUCTIONEER

AMERICAN ART ASSOCIATION  
MANAGERS

NEW YORK  
1901

Press of J. J. Little & Co.  
Astor Place, New York

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## CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and, therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce this contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,  
*Auctioneer*

## ARTISTS REPRESENTED

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- |                            |                            |
|----------------------------|----------------------------|
| BÉRAUD, JEAN, 11.          | ISABEY, L. G. E., 23.      |
| BOSCH, E., 26.             | JOHNSON, DAVID, 8, 15, 22. |
| BRASCASSAT, J. R., 25, 29, | LEROLLE, HENRI, 30.        |
| 41.                        | MADOU, J. B., 21.          |
| CAILLE, L., 1.             | *MADRAZO, R. DE, 37.       |
| CASTAN, E., 2.             | *MAUVE, ANTON, 38, 39.     |
| COL, DAVID, 27.            | MEYER VON BREMEN, 13.      |
| *COROT, J. B. C., 33.      | MOREAU, ADRIEN, 32.        |
| DANSAERT, L., 31.          | PERRAULT, LÉON, 42.        |
| DE HAAS, J. H. L., 10.     | *QUARTLEY, ARTHUR, 34,     |
| DE NOTER, D., 4.           | 36.                        |
| DIAZ, N. V., 12, 14.       | REMBRANDT (ATTRIBUTED), 6. |
| DOMINGO, J., 43.           | RONNER, HENRIETTE, 27.     |
| DUPRAY, H. L., 9.          | ROOS, PHILIP, 7.           |
| FERRANDIZ, B., 18.         | SCHREYER, A., 28.          |
| GÉRÔME, J. L., 24.         | TORTEZ, V., 19.            |
| GUIDO BAC, 5.              | TROYON, C., 17.            |
| HÜBNER, KARL, 3.           | VENNEMAN, C. F., 16.       |
| INNESS, GEORGE, 40.        | VERBOECKHOVEN, E. J., 20.  |
|                            | *ZÜGEL, HEINRICH, 35.      |

\* Additions from a private collector.

# SALE AT AMERICAN ART GALLERIES

*Thursday Evening, February 7th*

BEGINNING AT 8.30 O'CLOCK

NOTE.—The Seven Paintings marked with *Asterisks* are the property of a private collector, and, together with the paintings belonging to the estate of the late Edward Kearney, will be sold without reserve or restriction.

## CAILLE (LÉON)

Léon Caille has won wide popularity by his works in *genre*. He was a pupil of Léon Cogniet.

### 1—*Interior, Mother and Child*

A mother in green skirt and white chemise stoops to open a cupboard, the child with a basket on her arm watching. Bits of brown, green, and gray pottery are disposed on the cupboard, floor, and high mantel shelf at the back.

Signed on the right, and dated 1875.

Height, 9 inches ; width, 6 inches.

## CASTAN

(ÉMILE)

95 A Parisian painter of *genre*.

### 2—*The Game of Cards*

In a dimly lighted kitchen with a view of the street through an arched opening, two men are playing cards. A woman sits near them and a child is craning up to see on to the table. A countryman in loose brown trousers and red waistcoat stands watching, while behind him a woman who carries a pitcher has stopped and gazes over her shoulder.

Signed on the left, and dated 1865.

Height, 9 inches ; width, 7½ inches.

## HÜBNER (1814-1879)

(KARL WILHELM)

This popular painter of domestic *genre*, after studying with I. Wolf, became a pupil of Karl Sohn and Felix Schadow at the Düsseldorf Academy. He was an honorary member of the Amsterdam and Pennsylvania Academies.

### 3—*The Twins*

A mother has paused in her needlework to gaze at the two babies in their basket cradle. She wears a white cap and loose rose-colored jacket over a dark skirt.

Signed on the left, and dated 1872.

Height, 14½ inches ; width, 13 inches.



## DE NOTER

(DAVID)

This distinguished still-life painter is a native of Ghent, but has spent much of his time in Algiers. His pictures have received numerous honors.

### 4—*Fruit and Vegetables*

75

In a copper bowl are a bottle, small porcelain jug, and a bunch of celery; grouped alongside a swallow, some crab apples, a small cabbage, and a pepper.

Signed on the left.

Height,  $11\frac{1}{2}$  inches; width, 10 inches.

## GUIDO BAC

### 5—*Youth and Age*

80

Beside a gray-bearded man, whose black cap is edged with red, stands a girl with a black mantilla over her head and a crimson drapery across her bosom. The figures are shown in half length.

Signed on the right.

Height, 11 inches; width, 9 inches.

*Attributed to*

## REMBRANDT VAN RYN

(1607-1669)

The greatest painter in Dutch art, and one of the great painters of the world, Rembrandt was at his strongest in portraiture, giving to the subjects a character and quality which make them seem like types of grand men and women rather than portraits of individuals.

### 6—*Head of a Man*

The bust portrait of an old man with gray beard, the face shown three-quarters full against a warm drab background. He wears a loose brown robe and a high fur cap with red border.

Height, 11 inches ; width, 8 inches.

30  
F. Field

## ROOS (1655-1705)

(PHILIP)

Born at Frankfort, the second son of the Dutch painter John Henry Roos, Philip showed such early promise that he was sent by the Landgrave of Hesse to study in Rome. Here he married and advanced rapidly in his profession ; but prosperity induced extravagance, and many of his pictures were painted to secure the necessities of life. He maintained a country villa at Tivoli, where he kept for study the animals that he introduced into his pictures. His friends called it, "Noah's Ark," and dubbed him "Rosa da Tivoli." Many stories are told of the incredible rapidity with which he painted ; but, although his works were so numerous, they reveal no repetition of motives

### 7—*A Dutch Farm Scene*

80      Near a ruined column a country woman in a red bodice leans over a large bowl that receives a stream of water flowing from a wall of rocks. In the foreground to the left lie a goat, white cow, and two sheep, beyond which the valley is seen winding between hills.

Height, 12½ inches ; length, 16 inches.

## JOHNSON

(DAVID, N. A.)

Born in New York in 1827, Mr. Johnson began his artistic career under J. F. Cropsey, and perfected his method by study of the European masters of landscape painting. His own landscapes are distinguished by truth of color and excellent drawing.

8—*Riston Glen, Ulster County, N. Y.*

105

A path winds up past a large square boulder to a clump of bushes and pines. Down below on the left is seen water, and beyond it a woody hill.

Signed on the right, and dated 1878.

Height, 14 inches; width, 11½ inches.

## DUPRAY

(HENRI LOUIS)

Born at Sedan in 1841, and a pupil of I. Pils and Léon Cogniet, Dupray ranks with Detaille as a leader in the new school of military painters. His subjects are vigorously represented and have a thorough perception of the war spirit.

### 9—*Napoleon at Wagram*

Napoleon on a white charger, surrounded by his staff, has just turned to give instructions to an aide de camp, who, in green uniform, is bending forward over his horse's neck.

Signed on the left, and dated 1894.

Height, 18 inches; width, 14 inches.

## DE HAAS

(J. H. L.)

Two large cattle pieces, exhibited at the Salon of 1855, established De Haas's reputation, which has been sustained and increased by subsequent pictures. He was born at Hedel, Holland, in 1830, and became a pupil of P. Van Os and the Amsterdam Academy.

### 10—*Landscape and Cattle*

302  
J. Bamberger

Two cows, one white and red, the other black with white face, are lying in a rich pasture. To the right, in the middle distance, appears another beast, feeding near some bare trees. The sky is a slaty gray, and threatening.

Signed on the right.

Height, 13½ inches ; length, 20½ inches.

# BÉRAUD

(JEAN)

This popular interpreter of Parisian life was born at St. Petersburg, of French parents, in 1849. The Franco-Prussian war interrupted his studies at the Lycée Bonaparte, and he joined in the defence of Paris, serving in the Garde Mobile. On the conclusion of peace, he entered the studio of Léon Bonnat, and made his first appearance at the Salon in 1874. His honors, both at home and in foreign countries, have been numerous.

## 11—*Boulevard des Italiens*

On the right is a block of buildings, terminating in front with the entrance to a theatre. A cavalry soldier and other figures are loitering, while some are crossing the side street. On the left is a vanishing vista of trees and street, with carriages in the middle distance.

Signed near the left.

Height, 10 inches ; length, 14 inches.

*attributed to*  
DIAZ DE LA PEÑA (1808-1876)

(NARCISE VIRGILE)

Diaz revelled in the enchantment of light and shade ; seeking the recesses of the forest where dark masses of luminous shadows abound, and the sunlight filters through the tangle of foliage and branches ; and with a magical celerity of brush work recording his impressions in the first impulse of his enthusiasm.

12—*Landscape*

A short avenue of trees leads to a circular clearing in the forest, and their foliage, meeting overhead, frames in a patch of blue sky. Near the foreground is a figure in blue with red cap.

Signed on the right.

Height, 9½ inches ; length, 13 inches.

150  
Gottlieb



## MEYER VON BREMEN

(JOHANN GEORG)

*Copy?*

Johann Georg Meyer, called from his birthplace, Meyer von Bremen, on leaving the Düsseldorf Academy began painting religious subjects of large size. These, however, he soon abandoned for cabinet pictures of domestic scenes and homely episodes of everyday life, which have secured wide favor.

### 13—*Helping Mother*

65 An urchin in light brown "smalls" and red waistcoat stands holding a skein of wool, which the mother is winding into a ball. She sits sideways, with a black cap over her light hair, a white kerchief around her shoulders, and a dull red bodice above a green skirt. Through the open door some boys are trying to attract their comrade's attention.

Signed on the right.

Height, 9 inches ; width, 7½ inches.

## DIAZ DE LA PEÑA (1808-1876)

(NARCISE VIRGILE)

For his exuberant joyousness of temperament Diaz found expression in color, which he used with the fervor and emotional meaning of poetry. A little picture like the present one shows equally that he chose and imagined his subjects from the point of view of color, and that through his management of the color and lighting he could invest his subject with the charm of ardent poetry.

### 14—*The Lovers*

500

A youth beside a seated girl is drawing her towards him to kiss her lips. He wears a light blue doublet over gray tights, and she a rose-colored petticoat with loosened chemise. A big tree overshadows them, and through a distant foliage is a peep of sky.

Signed on the right.

Height, 12 inches ; width, 8½ inches.

## JOHNSON

(DAVID, N. A.)

At the commencement of his career Mr. Johnson received a few lessons from J. F. Cropsey, but he has been a close student of Nature, looking upon her as his teacher and master.

### 250 15—*At Dresden, Lake George*

On the right is a platform of rocks and a clump of firs ; to the left a stretch of water ruffled into small waves. The horizon is closed in with hills, which rise to a considerable height on the right of the picture.

Signed on the right, and dated 1870.

Height, 13 inches ; length, 20 inches.

## VENNEMAN (1803-1875)

(CHARLES FERDINAND)

This clever imitator of the old Dutch masters was a native of Ghent, studying at its Academy, and afterwards at Antwerp, under F. de Braekeleer.

### 16—*The Numismatist*

280

Seated in a red-upholstered chair, a man, in a soft black hat and drab coat, with a broad, overhanging linen collar, is examining a coin, which he caresses with his fingers. On the table in front of him lie other coins and two old volumes.

Signed on the right.

Height, 19 inches ; width, 14 inches.

## TROYON (1810-1865)

(CONSTANT)

For nearly fifteen years Troyon had been known as a landscape painter, until, in 1847, after a visit to Holland, he appeared at the Salon with a cattle picture that established his fame at a single stroke. During the subsequent eighteen years he brought to its ripest perfection the great school of French cattle-painting that had been begun by Brascassat. The grandeur of Troyon's art is due to its magnificent simplicity and large serenity. He knew his cattle absolutely, but as parts of the landscape to which they belong, so that his realism is saturated with poetry—typifying the ample feeling of the country, "its tranquil meadows, luminous skies, quiet waters, and the abundance of flocks and herds—at once the symbol and the source of its prosperity."

### 17—*Returning from the Fair*

750 In the centre of the picture is a flock of sheep coming towards us, followed by two figures—one in a blue smock. A black-and-white cow has been headed off by a dog, and is charging into the flock. The evening sky is a pale amber.

Height, 12½ inches; length, 19 inches.

## FERRANDIZ

(B.)

A contemporary and close friend of Fortuny. One of the brilliant band of Spanish artists who followed him to Paris. In writing to Martin Rico, Rome, January, 1874, Fortuny said, "Ferrandiz is here, and has rented a small house alongside of my atelier ; so that he may paint in the open air, he has built for himself a sort of watch-box or confessional ; and you would laugh heartily in seeing him thus at work."

### 18—*Fortuny's Studio*

This picture was painted by Ferrandiz under the direction of his friend Fortuny. It represents the interior of Fortuny's studio at Rome in 1874. In the centre may be seen a large Spanish-Moresque vase of the XIVth century ; on the left, another of the XIIth century, lacking the neck and handles. All about the studio are scattered, in infinite variety, other objects of art, statues, Gothic tapestries, Spanish-Moresque dishes, etc., etc. There are also two busts, relieved against black. The one on the left is the portrait of Fortuny, the other that of Ferrandiz. In this picture Fortuny painted with his own hand, 1st, the plumage which crowns the large Spanish-Moresque vase stand-

ing on the table ; 2d, the head of the attendant who leans upon the table ; 3d, the left corner of the rug in the centre ; 4th, the head of the spectator who is studying through a glass the central vase.

Legend :—A few days before Ferrandiz was to send this picture to the Paris Salon, in March, 1874, it met with an accident. Fortuny inadvertently upset the easel on which it rested, and in falling it upset a bottle of ink, which ran over the whole picture. Without being in the least disconcerted, Fortuny washed the picture with volatile oil, and then, with his own rapid and expert hand, restored it to the present condition in two days of labor.

Signed on the right, and dated 1874.

Height, 18 inches ; width, 32 inches.

1100 J. W. Savin

## TORTEZ

(VICTOR)

A Parisian painter of picturesque *genre*, pupil of J. L. Gérôme and Stenner.

### 19—"The Long and the Short of It"

The tapestry is drawn back, and reveals a girl. In front of the mass stands a page in gray tights, plum-colored doublet, and scarlet beretta. With folded arms he stands defiantly on the tessellated floor, barring the passage to a tall page, who has halted in startled attitude. The latter's hose are of black and yellow stripes, his doublet of green damask silk.

Signed on the right, and dated 1872.

Height, 21 inches; width, 14 inches.



## VERBOECKHOVEN (1799-1881)

(EUGENE J.)

The honors awarded to this popular painter included three medals at the Paris Salon, the Legion of Honor, and the decoration of the Iron Cross. He was a Chevalier of the Orders of Leopold, St. Michael of Bavaria, and Christ of Portugal, and a member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.

### 20—*Sheep in Stable*

The light is streaming in from the left on the backs of two white sheep and a lamb, which stand near a feeding trough in the centre of the stable. Close by stands a sheep in shadow, and farther back three others lie at the entrance to a dark recess. Two fowls are picking in the foreground.

Signed at the right centre, and dated 1867.

Height, 20 inches ; width, 16 inches.

## MADOU (1796-1877)

(JEAN BAPTISTE)

Upon the introduction of lithography into Belgium, Madou spent twenty years in the pursuit of that branch of art, so that his paintings are comparatively scarce. He was reckoned in his time one of the leading Flemish painters of *genre*, and held the position of professor of drawing in the military school of Brussels; being a member of the Academies of Antwerp and Brussels and a Chevalier of the Legion of Honor and of the Order of Leopold. At the Universal Exposition of 1878 the Diploma to the Memory of Deceased Artists was awarded to his works.

### 21—*The Jolly Musicians*

One of the boon companions is seated on a table, holding up his hands, while the other stands close to him, singing and imitating the gestures of a guitar player. In the half-shadow at the back a woman, leaning on a table, watches their antics.

Signed on the left, and dated 1869.

Height, 20 inches; width, 17 inches.

*E. D. Morgan Collection*

## JOHNSON

(DAVID, N.A.)

Born in New York in 1827, Mr. Johnson began his artistic career under J. F. Cropsey, and perfected his method by study of the European masters of landscape painting. His own landscapes are distinguished by truth of color and excellent drawing.

22—*Near Rosendale, Ulster County, N. Y.*

265  
11-11  
On the right is a green slope and three large trees, beneath which two figures are resting, one being distinguished by a red coat. A pathway disappears between the trees, and on the left is a smooth meadow, extending to tall trees in the middle distance, through a gap in which appears far off a hill.

Signed on the right, and dated 1872.

Height,  $15\frac{1}{2}$  inches; length, 25 inches.

## ISABEY (1804-1886)

(LOUISE GABRIEL EUGÈNE)

During a professional career of over sixty years, Isabey divided his time between *genre* and marines; but his great fame is founded upon the latter. He painted the ports of France and the ocean around her coasts; always with a sumptuous use of color and romantic feeling for the picturesque. He had the gift of impressing his own personality upon every picture that he painted.

### 23—*Moonlight on the French Coast*

The fishing smacks are gathered in harbor, their sails and spars dark against the sky. Through an opening in their ranks a flood of light streams over the water from a full moon just risen above the horizon.

Signed on the right, and dated 1866.

Height, 16 inches; length, 24 inches.

*Isabey 1866*

300

# GÉRÔME

(JEAN LÉON)

Fifty-four years ago Gérôme won his first medal at the Salon, and since then has received every honor that France can bestow upon a painter. That first picture was of "Fighting Cocks," and studies of animals have from time to time contributed to his reputation.

*J. Montaigne*  
24—*Head of a Dog*

240  
The massive head and shoulders of a St. Bernard are shown almost in profile against a dark background. The color of the dog is white, with dark, orange-tawny markings over the eyes and ears.

Signed in the centre, and dated 1864.

Height, 19 inches ; length, 23½ inches.

## BRASCASSAT (1804-1867)

(JACQUES RAYMOND)

To Brascassat belongs the credit of reviving the art of animal painting in France, and of fathering the movement which culminated in Troyon. He had been a pupil of Hersent and of Richard, and won the second grand prize for historic landscape, which allowed him to enjoy six years' study in Rome.

J. E. Ward  
1110

### 25—*The Combat*

On a steep bank beside a stream two bulls with their heads low to the ground are locking horns. On the opposite bank a man runs up, shouting and brandishing a stick; his dog standing near the water, uncertain whether to cross.

Height, 18 inches; length, 24 inches.

# BOSCH

(ERNST)

Born at Crefeld, Germany, in 1834, Bosch became a pupil of the Düsseldorf Academy under Sohn, Hildebrandt, and Schadow.

*A. O'Connor*  
26—*Sunday Afternoon During Harvest*

725  
An old couple stand admiring the wheat ; the husband in wide-brimmed black hat, scarlet waistcoat, and long gray coat, the wife with a gray and black cap fastened in a bow above a white ruffle. She wears a plum-colored kerchief and a dark gray apron, beneath which is visible a strip of scarlet and gray skirt. Their dog sits behind them, and beyond the wheatfield a farm and cottage are snugly nestling amid the trees.

Signed on the left, and dated 1869.

Height, 25 inches ; width, 18 inches.

## RONNER—COL

(HENRIETTE—DAVID)

A rare combination of talent, for Madame Ronner has a reputation throughout Europe as a painter of animals, and David Col is one of the most popular *genre* painters in Belgium.

*G. At theob*

### 27—*Contented*

*8 vi*

The countryman has halted his wagon and leans against a wall, enjoying his cigar. The team consists of three sturdy dogs ; a black one in the shafts, a brown and white one standing on the off side, and a large white one lying on the ground.

Signed { On the right, "Henriette Ronner."  
          { On the left, "David Col."

Height, 21½ inches ; length, 33 inches.



# SCHREYER (1828-1899)

(ADOLPH)

Though born at Frankfort-on-Main, and commencing his art studies at its academy, there is so little of the German feeling in Schreyer's style that Théophile Gautier called him "A Teutonic Accident." But his parents were wealthy, and he enjoyed the advantages of long study in Paris, and extensive travel in Algiers and North Africa supplied him with the Arab subjects for which he is so justly famous. Animated in movement and color, while still refined, his pictures involve the poetry as well as the facts of Oriental life.

## 28—*The Advance Guard*

The Arab cavalcade is making a half-circle as it reaches a brook. One horseman has already crossed and has his back to us; another, occupying the centre of the picture, is seen in profile just about to pass through the water. His horse is a slaty gray, and he himself in white, with a scarlet embroidered scarf around his head. Behind is a footman leading two pack horses, beyond which appears another horseman.

Signed on the right.

Height, 19 inches; length, 32 inches.

3150

Cont 1850

## BRASCASSAT (1804-1867)

(JACQUES RAYMOND)

To Brascassat belongs the credit of reviving the art of animal painting in France, and of fathering the movement which culminated in Troyon. He had been a pupil of Hersent and of Richard, and won the second grand prize for historic landscape, which allowed him to enjoy six years' study in Rome.

330

### 29—*Landscape and Cattle*

A spotted cow, dark brown and white, stands in the front of the picture, and farther back another is lying, and poultry are dotted over the pasture, which is bounded by beech-trees, and has a horse on the left.

Signed on the left.

Height, 21 inches ; length, 35 inches.

# LEROLLE

(HENRI)

Commencing as a *genre* and historical painter, Lerolle turned later to landscape, and particularly to peasant life in its relation to nature. This he invests with a tranquil poetry, that finds its happiest expression in tender effects of evening with a brooding sense of gentle melancholy.

## 30—*Returning Home at Evening*

A woman is toiling across the meadows with a bundle on her back, and her face set hard towards a cottage which appears below the brow of the hill. Behind her is a massive tree that makes a dark spot against the rose and faint blue of the sky.

Signed on the left.

Height, 25 inches; length, 31 inches.

1225

1225

12

## DANSAERT

(LÉON)

By birth a Belgian, Dansaert studied in Paris under Edouard Frère, and travelled extensively in France, Germany, and Italy. He is best known for his Eighteenth century scenes in the elaborate costumes of the period.

### 31—*A Baptism in the Eighteenth Century*

200

The family coach, blue and gilt, with a white embroidered hammer-cloth beneath the driver and red harness on the two horses, is waiting outside a church. Thence comes the baptismal procession, headed by a boy and girl, and welcomed with manifestations of delight by a group of villagers, while the major-domo, in blue silk costume, stands bowing at the carriage door. A woman, with a basket on her arm and a child at her side, is crossing the front of the scene.

Signed on the right.

Height, 24 inches ; length, 31 inches.

## MOREAU

(ADRIEN)

Born at Troyes in 1843. A *genre* painter, pupil of Pils at the École des Beaux Arts, Moreau made his first appearance at the Salon with a Biblical subject, but subsequently secured reputation for his costume pictures and spirited studies of old-time incidents. The picture in this collection was awarded a medal at the Salon of 1876.

### 32—*A Kermess in the Middle Ages*

The scene of the festivity is a meadow bordered with trees. The musicians are standing on an elevation; one with a horn, two with pipes, while another, sitting at their feet, plays the drum. Dancing couples are following round and round in a circle, attracting the attention of the bystanders.

Signed on the right, and dated 1876.

Height, 24 inches; length, 35 inches.

## COROT (1796-1875)

(JEAN BAPTISTE CAMILLE)

There have been poet-painters with wider scope and more fervor of purpose than Corot had, but none whose work is so gently elevating and persuasively noble. He early won his way to men's hearts, and holds them as firmly as ever. The particular charm of his landscapes is inimitable, for they are the direct outcome of his own individual temperament and mind. And there has been only one Corot. As Dupré said, on hearing of his death, "It will be hard to fill the place of the painter ; it will be impossible to fill the place of the man."

### \*33—*Chateau de Pierrefonds*

3200

On a wooded elevation in the centre of the picture stands the chateau; its successive terraces, mansion, and tower outlined against the sky and embosomed in foliage, forming a scene of romantic beauty. In the foreground on the right a tall bush overhangs the figures of two peasant women and a man, while on the left is a clump of foliage and two silver birches farther back in the picture.

Signed on the left.

Height, 14½ inches; length, 22¼ inches.

## QUARTLEY (1839-1886)

(ARTHUR, N. A.)

Born in Paris, of English parents, and early brought to this country, Arthur Quartley, without assistance from teachers, became an accomplished marine painter. He drew his subjects from many parts of our coast, but his favorite study was New York Harbor, which he depicted under all conditions of weather, regardless of discomfort. Particularly attractive to him were the shifting effects of color, light, and movement as the water was stirred by wind.

### \*34—*A Dutch Lugger*

457  
A fishing smack, with tawny sails, is forging towards us, driving up the spray from the lumpy green waves. Two others are seen farther back on the right, and on the left a wooden bell-buoy, with stretch of low coast beyond. A red pennon is flying against a windy gray sky puffed with creamy clouds.

Signed on the right.

Height, 26½ inches; width, 20¼ inches.

## ZÜGEL

(HEINRICH)

This well-known painter of landscape and animal subjects was a pupil of the Stuttgart Art School, and subsequently studied in Venice, finally settling down in Munich.

### \*35—*Shepherd and Flock*

200

Sheep are lying or standing in the front of the picture, and on the other side of a fence, underneath a tree, sits the shepherd playing a pipe, with his dog by his side.

Signed on the right, and dated.

Height,  $11\frac{1}{2}$  inches; length,  $14\frac{1}{4}$  inches.



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### \*36—*Fishermen—Early Morning*

Struggling through the dull golden mist is a faint light against which darkly shows a long boat, laden with a large seine at the stern. Nine men are rowing, and one stands up, steering with an oar. Shipping is faintly visible on the horizon.

Signed on the right.

Height, 15 inches; length, 27 inches.

## DE MADRAZO

(RAIMUNDO)

The brother-in-law and companion of Fortuny, Madrazo obtained, at his first appearance in the Salon, in 1878, the double distinction of a first-class medal and the Legion of Honor. He belongs to the third generation of a brilliant family of Spanish painters, and has added to the Southern love of color the ripe facility of Parisian technique.

### \*37—*La Masque*

A standing figure of a girl in a pink opera cloak, edged with swan's-down, showing pink and gray pleats above a white satin skirt. In her left hand, which is gloved, she holds a black masque. The figure is placed against a gray-green background.

Signed on the left, at the top.

Height, 33 $\frac{1}{2}$  inches; width, 15 $\frac{1}{4}$  inches.

E. Blumenthal  
825

## MAUVE (1838-1889)

(ANTON)

Master of tonality as Mauve was, he seldom reached so exquisite a quality as in the present picture. Between the black note of the man's hat and the brightest patch of sky what an infinity of delicately modulated tones, and how subtle the complete impression ! It mingles alertness and reticence ; one finds it fresh and cheery at one view, sober, almost dreary, at another. The sentiment is as complex as the color scheme ; a picture of unlimited capacity for companionship.

### \*38—*After a Rain—Holland.*

Along a straight road, glistening with moisture and edged with grass, a farmer is bringing home some horses. He is dressed in drab, with a black hat, and rides a brown horse; strung behind are two other horses, while a bay horse nibbles the grass as he straggles along. On the left of the road is a canal, and on the other side a row of trees, with meadows, and a windmill beyond.

Signed on the right. Dated 1874.

Height, 17 inches; length, 25½ inches.

# MAUVE

(ANTON)

In the technique of painting Mauve had been instructed by P. O. Van Os ; but he was an original genius, and all traces of his master's influence disappeared when he began to study Nature directly. He brought to it the simple, sincere vision that distinguishes the Dutch artist's study of his own country—an intense love for it, and the faculty of finding an underlying poetry in its most trivial phenomenon. To these qualifications his individual genius added a sense of the simple in Nature, together with a feeling for its subtle variations.

## \*39—*Return of the Flock*

Over a low-lying pasture, bordered by a fence and a strip of water, the shepherd and his flock are pressing homeward. The man has a blue smock, and his dog follows behind the sheep. The horizon is white, overhung with dull gray clouds.

Signed on the right.

Height, 15 inches ; length, 26½ inches.

2250  
M. Knudsen

## INNESS (1825-1894)

(GEORGE)

Through the most patient study of Nature, influenced by his friendship with the Barbizon painters, George Inness gradually reached the mastery of expression which distinguishes his work from 1875 onwards. But his acknowledged preëminence as an artist is part of his greatness as a man. An earnest, broad, deep thinker, he would have been conspicuous in any profession ; and it is the union of this mental grasp with hand facility that made him one of the foremost landscape painters of the century. His quick imagination caught the charm of passing effects in nature, and he painted them with a power and individuality, and a cultured feeling for color and composition, that realize the facts and express the poetry of the scene.

### 40—*Landscape*

2100  
Heavy gray clouds are floating low over a hillside and spreading bars of shadow over the flat foreground. A row of willows running across the picture, with roofs of cottages seen among the trees beyond, catches a faint glow. A woman is seated on the right of the foreground, and a man stands a little further back, while poultry dot the meadow.

Signed on the right, and dated 1893.

Height, 23 inches ; length, 35 inches.

## BRASCASSAT (1804-1867)

(JACQUES RAYMOND)

To Brascassat belongs the credit of reviving the art of animal painting in France, and of fathering the movement which culminated in Troyon. He had been a pupil of Her-sent and of Richard, and won the second grand prize for historic landscape, which allowed him to enjoy six years' study in Rome.

### 41—*Landscape and Cattle*

740

A pasture stretches level to the horizon, bounded on the right by wooded hills, with a farmhouse and building nestling below. In the foreground lies a red and white cow ; a black and white one is drinking at a pool close by, and to the right an ox of the same color is grazing. Other cows are grouped not far off, and in the middle distance some sheep.

Signed at the left centre.

Height, 30 inches ; length, 39 inches.

## PERRAULT

(LÉON)

A pupil of Picot and Bouguereau, Léon Perrault first secured notice at the Salon in 1861, since which time he has received frequent honors, and has had his pictures purchased by many of the museums in France.

*M. S. Allen.*  
42—*Moses Exposed on the Nile*

*1879*  
The wooden cradle has drifted among the reeds, and the baby, lying on a white and gray striped pillow, is looking out of the picture. A dull amber colored drapery trails in the water.

Signed on the right. Dated 1879.

Height, 34 inches ; length, 47 inches.

# DOMINGO

(JOSÉ)

Encouraged by his compatriot Fortuny, Domingo studied for a time at the Madrid Academy, and then entered the studio of Meissonier in Paris. From the first his *genre* pictures attracted attention by their excellence of color, drawing, and characterization, and with the energetic advocacy of Fortuny it was not long before they secured good prices.

M. S. Allen  
800

## 43—*The Duel*

One of the duellists has been disarmed of his sword and recoils against a stone wall, while his antagonist draws himself up to deliver the *coup de grace*. The latter is dressed in full dark green breeches and riding boots, a drab doublet, and a leather belt studded with metal; the sleeves of his under garment being slashed with lace and his gray felt hat having a scarlet feather. The other man is shown in plum-colored stockings, dark breeches, and drab doublet, his sword arm bare to the elbow.

Signed on the right.

Height, 34 inches; length, 47 inches.

AMERICAN ART ASSOCIATION,  
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*Auctioneer.*

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5815

90	600
95	260
100	300
75	240
20	1110
20	765
80	800
105	3050
135	830
100	1000
150	500
85	400
300	2000
250	450
180	1000
130	1025
1700	800
150	3700
120	2200
800	940
3100	1300
	11300